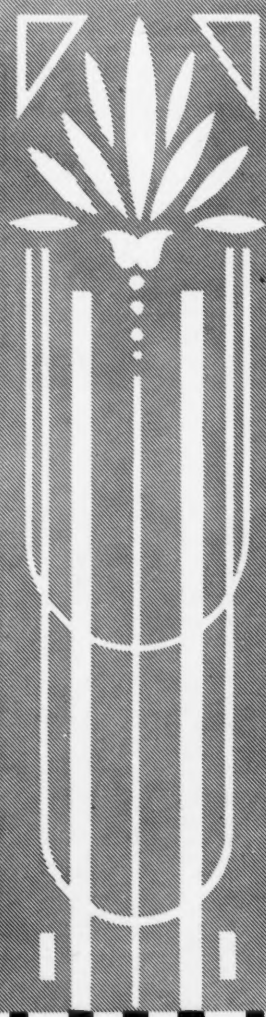


# *The* AUTHOR & JOURNALIST



SEP 1934  
REPRODUCTION DIVISION



## **ARE MYSTERIES FLATTER NOW?**

By EUGENE CUNNINGHAM

## **PROSE VS. VERSE**

By ALICE McFARLAND

## **FIFTY-FIVE STORIES FROM ONE**

By ALLAN R. BOSWORTH

## **THIS QUESTION OF CRITICISM**

By DALE CLARK

## **IT'S A LAFF**

By PHIL ROLFSEN

## **WHAT DO WORDS MEAN?**

By MYRON GRIFFIN



**Exclusive Market Tips - Prize Contests  
Trade Journal Department**



# **AUGUST**

20¢

# THE AUTHOR & JOURNALIST...

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Official Organ of The National Association of  
Business Writers

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**JOHN T. BARTLETT, Business Manager**

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## FINIS

**A** LITTLE over a year ago, as readers will recall, a vigorous expose of racketeers who prey upon inexperienced writers was conducted in *THE AUTHOR & JOURNALIST*. In the February, 1933, issue we published "Her Terrible Mistake," revealing the methods of the "copyright" concerns. In the April, 1933, issue we published "Lottie's Adventures in Vanity Land," showing up the vanity publishers. In the May, 1933, issue appeared "The Thrill of a Lifetime," dealing with the methods of the "song sharks."

Lottie Perkins—the nom de plume adopted by the editor's daughter, Stephana Hawkins—became nationally famous through her clever unmasking of the schemes conducted by such concerns. *Time*, *Variety*, and other magazines and newspapers, featured her exploit.

In its August and September issues, *Real America* carries an up-to-date account of the activities of these concerns, under the title, "What Price Authorship?" by Jean Jacques. Lottie Perkins again comes in for well-deserved credit in exposing the methods by which the inexperienced are fleeced.

Investigation of some of the most glaring offenders was undertaken by the Post Office Department and by the Federal Trade Commission. Both of these government agencies conduct their investigations quietly and without ostentation. Results are rarely given to the public.

Now, however, comes this significant announcement from the Daniel O'Malley Co., one of the copyright concerns discussed in the opening article of the A. & J. series. It is in the form of a post-card ad-

ressed to writers who have recently submitted manuscripts, some of whom had already received the company's multigraphed letters of "acceptance" calling for "servicing" and copyright, at a substantial fee. The card reads as follows:

Dear Sir or Madam:

This is to advise that due to changing conditions Daniel O'Malley Co. has decided to liquidate its business. If, as we assume, you desire the return of your manuscript, you are required to forward to us immediately, by return mail, postage in amount of ..... All manuscripts not called for immediately will be destroyed without further notice; therefore you are requested to attend to this matter today without fail. Kindly return this card with postage requested.

Yours very truly,

MANUSCRIPT DEPARTMENT  
DANIEL O'MALLEY CO., INC.  
20 West 60th Street,  
New York, N. Y.

The Daniel O'Malley Co. is no more, but hail the U. S. School of Writing. Under this pretentious name, a deluge of literature is being sent to former Daniel O'Malley Co. clients, from the same address and with the familiar signature of Daniel S. Margalies—erstwhile director of the O'Malley concern—prominently displayed as "Executive in Charge."

Many phrases in the literature have a familiar ring: "Fortunes by Writing." "Never before have there been such opportunities for people with writing talent." "Success and Happiness Through Writing." Although the company has just been launched, there are testimonials—four tightly crammed pages of them. Typical example: "I consider your company master minds.—Susie Irene Price." Yes, of course, there is an "Aptitude Test."

The first dividend of 10 per cent, after long delay, was paid during the past month to writer-creditors of the Clayton Publishing Company, which passed into receivership in June, 1933. At the time of the bankruptcy proceedings it was announced that some \$70,000 in Clayton notes were outstanding among authors. The holder of a \$2500 note, under the recent distribution of funds, received \$250 plus a small amount of interest; the holder of a \$200 note received \$20. There is a possibility that further dividends will be paid, bringing the amount up to the neighborhood of 20 cents on the dollar. Checks were mailed to authors by the Irving Trust Company, receiver for the defunct company, and represented money collected through the sale of the various magazine titles, settlements with distributing companies, compromises reached with leading creditors, and the sale of other assets.

The Pulitzer Prize awards for 1934, announced May 7, for best works in various fields of literature, were given as follows: The novel, *Lamb in His Bosom*, by Caroline Miller (Harper's); the play, *Men in White*, by Sidney Kingsley; best book on the history of the United States; *The People's Choice*, by Herbert Agar (Houghton Mifflin); the volume of verse, *Collected Verse*, by Robert Hilleyer (Knopf).

The most rigid "clean-up" in the history of motion pictures is now under way, as a result of recent agitation from several sources. In spite of some opposition, it was decided to leave the censorship problem in the hands of the Motion Picture Producers and Distributors of America, the organization of which Will Hays is "czar." Pictures are to be supervised by representatives of the Hays organization, from first synopsis to the final cut and edited film. When pictures have finally been stripped of every possible objectionable feature—which undoubtedly means, when they have been reduced to a level of vapid mediocrity—the official Hays seal of purity will be stamped upon films and they may be exhibited.

# ARE MYSTERIES FLATTER NOW?

... By EUGENE CUNNINGHAM

Mr. Cunningham is one of the best known writers in the action field. The magazines which have not carried his Western, soldier-of-fortune, prize-fight, air, sea, and detective stories would be easier to tabulate than those which have. He is at present under contract with Houghton Mifflin Co. for two Western novels a year. Recent books in the series are "Riders of the Night," "Buckaroo," "Diamond River Man," and "Texas Sheriff."



Eugene Cunningham

GET a couple of mystery story writers together, nowadays, and no later than the second drink the subject of changing types in the field is certain to come into the conversation.

"The objective type's the only one—" and "Readers don't want realism, they want

thrills—" and "Everybody's aping Hammett—" and "A real detective story can't be a general story—"

So it goes, without much hope of settling anything in discussion. For, after all, the public that buys the magazines and books will by its reactions decide for editors and writers what the dominating trend is to be.

As literary editor of a newspaper, I have read hundreds of mystery novels, both foreign and domestic. As a writer of mystery and underworld stories, naturally I have studied the magazines to keep up with trends and policies in this field. And it seems to me certain that very definite changes have come in this bracket of the writing business; equally certain that every forward-looking writer must make a pretty definite decision concerning his writing policy.

The principal changes I have observed in the mystery story are attributable, it seems to me, to the popularity of the fact-detective story magazine, the focusing of attention upon gangsters and metropolitan underworlds, and—this is not so provable—the tendency of at least a large per centum of the reading public to demand more of realism in its reading.

Not to be more technical, more "literary,"

than necessary, the mystery stories I see today are of two general types, with between the opposite poles good fiction containing elements of both the imaginative and realistic types. In the same shipment of books, for instance, may be Dashiell Hammett's "The Thin Man" and young Carlton Wallace's British novel "Mr. Death." In the same issue of *Black Mask* will be a "Tough Dick Donahue" novelette of Fred Nebel's and a chapter in the adventures of Erle Stanley Gardner's "Ed Jenkins: The Phantom Crook."

The difference? That which I see is the difference between flat, hard, objective realism, and the more orthodox and purely imaginative fiction in which no particular effort is made to keep the story-action to more than *fictive* plausibility.

Hammett, for instance, has written few, if any, stories which (by the gauge of only ten years ago) can be termed "detective stories." Detectives are his chief characters; crimes furnish the problems of his plots; but the appeal of his fiction lies in his presentation of characters—bizarre characters, perhaps, but none the less characters out of real life, behaving with such naturalness that one has the illusion of looking out of the window (or into a window) and watching individuals and families going about their affairs.

The illusion of looking through a window at real people is heightened by the objective method Hammett employs. From beginning to end of his stories, nothing is explained by the author to the reader—except through an avowed explanation made by some character acting under plot-necessity. The reader is given a seat—so to put it—and the procession of characters starts its march past him. Never does the author, as expositor, inform the audience that a character thinks, or feels, or believes a thing. Either the characters in their talk and their action inform the reader, or—the reader is left in ignorance.

I have used Hammett, here, to typify the practitioners of this modern, objective art of

mystery story writing. He did not invent the technique, of course. In part, it has been practiced for years—as the use of his favored staccato has been practiced for years. But he has proved himself an artist by blending and perfecting several style-elements into a style recognizably his own. Realism, objective method of character presentation, the conveyance of tension and suspense by crisp, staccato sentences—the final result—and happy—is a typical Hammett story.

Perhaps his art is also proved by that sincere flattery which is imitation of his more obvious methods. And that is one of the irritating characteristics of some mystery fiction, today. A host of more or less capable journeymen had apparently said to themselves:

"So-and-So wants a Hammettesque yarn. Well, Hammett is just a bag of tricks—short sentences, unpleasant people, a cynical outlook, no soliloquizing. I can do that sort of thing just as well as he can—"

These apers miss the fundamental point, that Hammett was aping nobody when he began to create his particular type of fiction, and that beneath the tricks of method is something they cannot copy—a viewpoint, an outlook, as inimitable as Hammett's fingerprints.

But the same direction that Hammett took, toward fiction in which real people move pretty much as in life, now jog-trotting, now breaking into a furious sprint, squirming and scheming, occasionally doing an heroic thing—much more often doing a shabby deed for the sake of expediency or through cowardice; a story in which crooks are pretty lousy and private detectives are—very much what some of us know them to be; this road is being followed by more and more writers.

On the other hand, the romanticized reformed crook, Ed Jenkins, whom Erle Stanley

Gardner is never permitted to shelve, a "Phantom" who faces the underworld and the organized police forces with empty hands and only "the weapons of a crook"—his shrewd brain and his daring courage—is equally popular with readers of the Hammettesque story—in the same magazine.

And, year by year, month by month, the publishers import British mystery stories with the Standardized Scotland Yard nincompoop "solving" grotesque crimes that occur in a sort of Extra Dimension never trod by mortal man; stories written by authors whose complete knowledge of detectives and policemen seems to have been obtained by looking steadily at a passing constable.

I seem to be proving no more than that an audience exists for both the "new and hard" (and, as an editor called it just the other day, the "flat") mystery story, in which the people are of at least as much importance as the mystery, and the orthodox detective story in which a detective may be a quaint yellow creature with striped legs, and the victim's blood only a watery red "prop" fluid guaranteed not to stain the sheerest material.

But the acclaim with which the new "hard-boiled" type of mystery novel has been received by its latest audience—the book-buying, or book-reading, public—seems to me to prove that one type or the other, the conventional or the modern, will prevail. Not wholly, of course! But with sufficient lopsidedness to make the journeyman writer think about his product, and decide which type he will write.

At the present moment, if I may generalize from my own experience, the writer of either type of story finds either a highly cordial welcome or a cold shoulder in the editorial offices—dependent upon whether the editor in question likes the realistic or the conventional story.

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## CONTRIBUTORS REPORT EXPERIENCES WITH MAGAZINES

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THE call published in the July issue of THE AUTHOR & JOURNALIST for statistical information on the length of time required by various magazines to report, brought a flood of responses. In many cases, the writers failed to give the exact, tabulated report that we desired, but nevertheless included important information. Other writers sent to us or the American

Fiction Guild just what we desired—lists giving the number of days (or weeks) required for a report from each magazine on each manuscript submitted within the past six months.

As these reports are still coming in, we will not attempt to group and tabulate them until next month. This will give an opportunity for many who have not complied with the request



to submit their detailed reports. It should again be emphasized that the sources of all information will be held confidential. No individual author will be injured with his markets by reporting long delays in the handling of manuscripts. Also it should be emphasized that we want not only the unfavorable records but the favorable ones.

Much incidental information has been received which falls outside the scope of the statistical report. From these general experience comments, the following items are gleaned. The individual experiences may or may not be representative of usual treatment accorded contributors by the publications involved. Inconsiderate treatment of one contributor, however, may suggest that writers should exercise caution in dealing with the concern involved:

### CONTRIBUTORS REPORT—

*Ten Detective Aces*, 67 W. 44th St., New York, paid \$15 each for short-shorts, not \$25 as announced.

Gernsback Publications, 96 Park Place, New York (including *Wonder Stories*, *Everyday Science and Mechanics*) are months behind in payment for material; fail to reply to letters.

*Secret Agent "X"*, 56 W. 45th St., New York, paid below the announced rate of 1 cent a word for several stories reported upon; held material until within ten days of publication before accepting it.

*Complete Underworld Novelettes*, 551 Fifth Ave., New York, has failed to pay for a novelette published in the Fall, 1933, issue, though making repeated promises that check will be forwarded within a couple of weeks.

American Sunday School Union, 1816 Chestnut St., Philadelphia, pays excellently for fillers and art, reporting and paying within two weeks' time.

*Grit*, Williamsport, Pa., pays low rates but reports and pays almost by return mail.

*Our Dumb Animals*, 180 Longwood Ave., Boston; reports and pays promptly.

*Family Herald and Weekly Star*, St. James St., Montreal, Canada, replies promptly to inquiries; is prompt on rejections, slow on acceptances, but publishes material soon after acceptance so that payment on publication is no hardship.

*Toronto Star Weekly*, Toronto, Can., ignores letters; slow to report—two to three months. Pays 1 cent per word, nothing for art, about middle of month following publication.

*Musical Courier*, 113 W. 57th St., New York, pays from 3 to 4 months after publication; still owes for article used in December, 1933, 7 months.

*Town Topics*, 319 Main St., Buffalo, N. Y., has not paid for two stories published in December, 1933, issue. Letters unanswered.

*Pictorial Review*, 222 W. 39th St., New York, made no report on a manuscript submitted over a year ago and pays no attention to letters of inquiry. Contrary report by another contributor: "*Pictorial Review* which formerly reported within 48 hours, now takes some three weeks."

*Country Gentleman*, Independence Squ., Philadelphia. Prompt, courteous reports. One contributor, however, reports manuscript held several months.

*Household Magazine*, 8th and Jackson Sts., Topeka, Kans., reports promptly, usually with a friendly letter.

*Rotarian*, 211 W. Wacker Drive, Chicago; prompt and courteous.

Greeting card publishers: Hall Bros., Inc.; White & Wyckoff; The Buzza Co.; The Volland Co., and Bromfield Publishers, uniformly prompt and courteous. . . . McKenzie, Norcross, and Quality Art Novelty Co. have fired verses back without even a rejection slip. . . . Block Print Press has held a batch of verses since January 13.

*Independent Woman*, 1819 Broadway, New York, pays low rates but makes offer first and is prompt and courteous.

*Psychology*, 1450 Broadway, New York, has failed to pay for articles published in issues of December, 1932, and January, 1933; ignores letters concerning matter.

Macfadden Publications, 1926 Broadway, New York, returned a long manuscript without the protection enclosed by author, necessitating complete retyping.

*Etude Music Magazine*, 1712 Chestnut St., Philadelphia, slow to report, pays after publication, holding material 8 months to a year.

*The Forecast*, 6 E. 39th St., New York, replies to queries, reports in one month, pays promptly.

*Plain Talk*, 1003 K St., N. W.; Washington, D. C.; slow reports, apparently gets material gratis instead of paying announced cash rates.

*The Chatelaine*, 143 University Ave., Toronto, Ont., Canada, pays for minor articles at a lower rate than 1 cent a word; also informs contributor that it now pays on publication.

*10 Story Book*, 529 S. Clark St., Chicago, has failed to pay for a sketch published in November, 1933. Other reports of similar nature.

*Great Detective*, 151 Fifth Ave., New York; slow reports; has published stories and announced others without formality of informing author they were accepted.

*Five Novels*, 149 Madison Ave., New York; prompt reports. If manuscript is acceptable but cannot be purchased immediately, editor informs writer of situation.

*Complete Stories*, 79 7th Ave., New York; largely staff-written.

*Blue Book*, 230 Park Ave., New York, many writers report manuscripts held from five months to more than a year; letters ignored.

*American Newspaper Boy*, 416 N. Marshall St., Winston-Salem, N. C. Claims to pay on acceptance but contributor reports payment very slow after publication.

*Arcadian Life*, Route 4, Sulphur Springs, Tex., claiming to pay 1/4 to 1/2 cent for folk-lore features, paid a contributor with a few issues of the magazine.

*Affiliated Press Service*, Washington, D. C.; reported by many writers as failing to pay for accepted material, some of it more than two years overdue; letters ignored.

*Catholic Boy*, Midway Brokerage Bldg., St. Paul, Minn.; held several articles over six months, ignored letters, and finally printed them. Threatening letters brought a check for \$2, with promise of a balance which has failed to materialize after more than eight months.

*Boys' Life*, 2 Park Ave., New York, prompt in its dealings up to 18 months ago, when Myron Stearns became editor, has lately become slow in reporting, stories being held several months.

# DIFFERENCE BETWEEN POETRY AND VERSE

. . . By ALICE MCFARLAND



Alice McFarland

POETIC diction is an essential element of poetry, and a distinguishing mark of poetry as compared with other forms of verse; for example, doggerel. Verse is a general term applied to all metrical language. Doggerel is not poetry, because it lacks a sensible content; moreover, it lacks poetic diction as well. Doggerel is verse, how-

ever, because it is written in metrical form.

However, there is another form of verse which is not doggerel, for it has a sensible content; but neither is it poetry, for it lacks the beauties and graces of poetic diction. This particular form of verse is somewhat confusingly called by the same name as the general division of literature of which it is a variety. It is called verse. Literature, classified according to form, is of two general varieties: prose and verse. Prose is unmetrical; verse is metrical. Verse, the metrical branch of literature, is of three particular varieties: poetry, verse (in the specific sense), and doggerel. Poetry is thought plus diction plus meter; verse is thought plus meter; and doggerel, possessing neither thought nor diction, has nothing left but meter—it is metrical nonsense. Doggerel is verse minus thought; verse is poetry minus poetic diction. Verse in this specific sense, although humbler and less artistic than poetry, is nevertheless an important and pleasing variety of literature; doggerel likewise has its place, for it appeals to man's need of mental relaxation—of the "little nonsense now and then," which, we are told, "is relished by the wisest men."

The laws of meter are the same for verse, doggerel, and poetry; therefore in learning to write poetry the student at the same time may master the technique of verse and doggerel.

The difference between poetry and verse may

be observed in the following quotations which are similar in theme, the first being from "A Health," by Edward Coote Pinkney, and the second from "Our Ladies—The Poet's Toast," by Edmund Vance Cooke:

"I fill this cup to one made up  
Of loveliness alone,  
A woman, of her gentle sex  
The seeming paragon;  
To whom the better elements  
And kindly stars have given  
A form so fair, that, like the air,  
'Tis less of earth than heaven."

"Mr. Chairman, I greet you and all of your host;  
My comrades, your friendship is ever my boast;  
And lastly, fair ladies, 'tis you whom I toast.  
Though I mention you last, it is not my intent  
To reckon you least. First in worth is not meant  
When we place the soft mollusk or thin consomme  
At the top of the menu, and no one will say  
The *piece de resistance* is less of a dish  
Just because further down on the list than the fish."

Verse portrays life in its everyday aspects, with no added glamor of romance or aspiration, and no spiritual interpretation of commonplace things. Its mood is not exalted; and its expression corresponds to its mood. Its prosaic mood commands a prosaic diction. Any theme that may be approached in a matter-of-fact, unexalted mood is suitable for treatment in verse. Any theme that may be approached in an exalted mood is suitable for treatment in poetry. A great many themes may be approached in either way and therefore come within the province of both verse and poetry.

Poetic diction is an essential element of poetry but not of its humbler sister, verse. Poetic diction, in the words of Professor John Franklin Genung, is "heightened language—the result in words of the inspiration that controls the poet's mind." Poetic inspiration makes possible both the exalted mood and the exalted language of poetry. Therefore, of course, the surest way to command poetic diction is to be inspired. No poetry should ever be attempted without inspiration. If you are called upon to write lines for an occasion and the subject does not inspire you, then write verse but do not attempt poetry. Verse may be manufactured, word by word and line by line; but poetry has to come full-formed, a living creation, a birth from the poet's soul.

Mrs. McFarland is a writer and lecturer, associate editor of American Poetry Magazine, former editor of the Journal of American Poetry, and reviewer for other publications. She is the author of "Via Lucis and Other Poems," compiler of an anthology, "Songs of Remembrance," and contributor of poems and articles about poetry and poets to numerous periodicals. The accompanying article is from a forthcoming book on versification.

# FIFTY-FIVE STORIES FROM ONE

. . . By **ALLAN R. BOSWORTH**

Mr. Bosworth, a newspaper man, now with the San Francisco Chronicle, has had about 200 stories published in the last seven years, chiefly in Dell and Street & Smith magazines, but including several in other groups.



Allan R. Bosworth

I HITCH-HIKED my way through the depression with a tow-headed, bow-legged, freckled mule skinner. He's still knocking 'em in the collar; I'm still riding. We hope to go a long way together, yet.

Thirty times or so, I left the pioneer method of transportation to streak through war-torn skies with a pair of

flying bluejackets who also are favorites of mine. A few weeks ago, being air-minded and pressed for time, I flew from San Francisco to New York and back—mainly to see how the mule driver and the sky sailors were getting along. They are doing nicely, and, I might add, so are the magazines. So far as they are concerned, the depression seems to be over, and it is time to get busy. Perhaps you have an idea for a series, in which case you might be interested in the saga of a mule skinner who started in one story and to date has appeared in fifty-five.

When I first met the teamster, in July, 1931, I had no idea he'd grow to be a habit—or a life saver. But the principal sources of my income, aside from a newspaper job, were beginning to show signs of dwindling. The war-air magazine group went into a temporary tailspin; war-story magazines, where I had been marketing navy yarns, were dickering with an armistice. It looked like a case of going back to the Westerns, my first love, or else.

The first story about the mule skinner went to Fawcett's old *Triple-X*, to which I had previously sold Westerns. Their files were full, and it came back. I sent it to Ronald Oliphant, editor of Street and Smith's *Wild West Weekly*.

This began a third friendship for the mule driver and myself. Mr. Oliphant has always been ready to lend a hand when the freight wagons were stuck in the mud, or to crack the

whip of criticism over the mules if he caught them dozing in the shade of the mesquites. When the original story of the Shorty Masters series brought a check from a *weekly*, I figuratively took the sawed-off freighter up on the rim-rocks, and we surveyed the situation. A chance at fifty-two markets a year!

I wrote a second story about Shorty. Mr. Oliphant proved his readiness to help a writer who was new to him. He sent it back with a letter. The yarn depended too much upon that which had already been accepted. Each one must stand alone. I rewrote the story, and it clicked.

Shorty needed stronger characterization. In the third yarn, I had him mistaken for a doctor when he hung out a sign that read "Shorty Masters, M.D." After he had saved the life of a sick child, he explained that the initials really stood for Mule Driver.

Now the series was under way. Five stories later, I teamed Shorty with a mystery cowboy, a gun-slinging waddy who was sought for bank robbery. We built up suspense—it was thirty-two stories later before the Sonora Kid cleared his name. In twenty-six of those, the partners were engaged in the pursuit of a border bandit who held the secret of the bank holdup.

The nature of Shorty's business, I discovered, afforded a chance for variety. He has hit the trail hauling chuck for cattle drivers, he has transported windmill supplies, barbed wire, feed, dynamite, and coffins for Boot Hill. I know him well by now, I can understand just what he is likely to do in any situation. I know the reactions of the hot-tempered Sonora Kid, and I understand Tumbleweed, the latter's sorrel horse.

Shorty's mules deserve special mention, because a certain distinctive characterization embracing the six long-eared animals has added to their lives, as well as Shorty's. They were foaled by a gregarious range mare known as Lucy. Shorty, who loves music, named them the "Sextet from Lucia" and calls them individually after famous composers. A mule known as Tschaikowsky has possibilities.

Early in the series, I drew a map of the Big

Bend, the Pecos region, and that cactus-covered portion of Texas which lies between the Nueces and the Rio Grande and is called the *brasada*. On this map, I located towns—some real and some fictitious—ranches, canyons and other helpful data. I know the country, for I lived there until I was twenty.

So much for Shorty and his mules. Of course there are many writers who have carried the series form of story farther, who have perfected a better technique—but I don't recall having read an exposition of their methods. My own was mapped out after a rather nebulous beginning, and with the help of valuable criticism and suggestions from Mr. Oliphant. I think the following points might be listed:

1. *Characterization*. Characters for a series must, of necessity, be strongly drawn. It also is important to study the magazine at which you are aiming. Your hero must be as different from any which already appear in its pages as is consistent with the magazine's policy.

2. *Freshness of plots*. New places, new situations, and new secondary characters should be brought into each story. I consider myself particularly fortunate in this respect—the mule outfit and the Navy airmen figuring in the two series I write are exceptionally mobile.

3. *Strength of plots*. An elementary rule, but especially important in writing a series. Heed the warning given to me by Dick Martinsen when he was editor of Dell's *War Stories* and *Navy Stories*. I had a short series in the latter. Martinsen told me that writers usually go the way of all flesh when they do more than one story on the same characters, depending more and more on characterization and allowing their plots to become weak.

4. *Avoid retrospect*. The pulps distinguish sharply between a *serial* and a *series*. There are no synopses preceding the episodes in the latter. Each story must be complete, with the characters introduced in a fresh manner, and with no reference to previous performances. New readers are constantly picking up the magazine; it may contain your twenty-fifth story, but it is the first to them.

5. *Timeliness*. Another elementary but important thing to remember. Your stories will be written from six weeks to several months before they are published. Don't have heat in December, even though you fashion the yarn with the perspiration of August on your brow. If you plan a Thanksgiving, Christmas, or Fourth of July motif, do it well in advance.

6. *Consistency*. Be consistent in your characterization, and be consistent in your effort. Your character is real, alive. Have him do the things the reader expects of him, and put the surprise twist into circumstances and surroundings. Hammer the stories out steadily, and keep firing them at the editor. Keep track of the number awaiting publication—this is the patient's pulse, and when it drops, the doctor had better get busy. Remember that few people forget as easily as a magazine reader.

There are other angles, elusive and intangible. They depend largely upon your market, your characters, the length of your stories and your own background and limitations. Remember the cardinal rule of the pulp writer—keep your tongue out of your cheek. You may dream of high literary endeavor, and plan to hitch your wagon to a star. But I shall always be glad that, during the worst of the magazine slump, I hitched my star to a wagon drawn by six mules.

#### BOOKS RECEIVED

WRITING FOR PROFIT, by Lawrence D'Orsay. Parker, Stone & Baird Co., Los Angeles. \$3.00.

This is a book of practical, how-to-do-it advice on the building of salable stories. Written by a successful critic and agent, it contains information and suggestions that should help any young writer to gain a foothold in the literary field. The bulk of the book deals with the actual development of representative types of stories, from plot germ to finish. The concluding portion is devoted to marketing and profit-taking angles, the author proceeding on the practical theory that "Art for art's sake is likely to be sad stuff."

THE COPYREADER'S WORKSHOP, by H. F. Harrington and R. E. Wolseley. D. C. Heath and Company, New York. \$1.32.

The authors of this work are men of experience, with several other helpful books of similar type to their credit. Prof. Harrington is director of the Medill School of Journalism of Northwestern University. Mr.

Wolseley is a former lecturer on newspaper editing and make-up at Mundelein College and is teacher of news writing and editing at Englewood Evening High School, Chicago. Some of his articles have appeared in *THE AUTHOR & JOURNALIST*. The book—381 pages, paper bound—is solidly crammed with practical instructions, assignments, and exercise pages designed to give the student a thorough grounding in editing copy, building headlines, proof-reading, and makeup.

#### We Ha'e Our Doots

Dearr A & J Editoorr:

Whut becoomes o' the seelf addressed eenvelops and stamps affeixed if wan's sa lucky as ta sell tha storree? Do they send ut back with tha sillerr?

And if acceptance is on publeccation is there na a chance o' losing it beforre tha magazine coomes out?

Yoursr trruly,

DOUGAL MACKENZIE, F. F.\*

\*(Future Fictioner.)



# THIS QUESTION OF CRITICISM

... By DALE CLARK

Mr. Clark has sold numerous stories to *Adventure*, *Weird Tales*, *All-America Sports*, *Strange Detective*, *Catholic Extension*, and other magazines.



Dale Clark

"I've often thought I'd try writing myself sometime. Fact is, I dashed off a little thing last month which I sent to *Liberty*. No-o. They returned it. But I think I have talent. I can turn out stuff as good as some that's published, anyway."

And then:

"What do you think of these professional critics?"

Would it be a good idea to send that little thing to one of them? Or is criticism just a racket?"

It would be stretching the truth to say that I've been waiting for that one all through dinner tonight—or any night we have an aspiring author at our table. It only seems that long a wait. As a matter of fact, the matter bobs up with the inevitability of the cherry in the cocktail. As a lead-off question it bats a neat 1000.

Well, I do my best. I say:

"Outside of a number of shark concerns, whose ads do not creep into a reputable craft paper, criticism is not a racket. The columns of a discriminating writers' magazine will introduce you to several critics who will read your story intelligently. Why don't you try one of them?"

After this, the deluge.

The aspiring writer eyes me as if I were in league with the critics aforesaid.

"It's darn funny," says he, "that those chaps aren't making a mint out of the magazines themselves—if they know so much about it."

"I wish my sales record equalled some of theirs," I rejoin. "Though that isn't, fundamentally, the point. The real test of a critic or agent isn't what he has written and sold for himself, but what he's helped the rest of us to write—and sell. I daresay most highly successful writers would make the poorest sort of liter-

ary aids; they are grooved to their special techniques and even their special markets."

"You mean"—triumphantly—"that writing is too individual to be taught?"

"I mean nothing of the kind. My dear fellow, I am merely pointing out that authoring and criticizing are two separate things, calling for special kinds of ability that may, or may not, be blended in one person. Surely you wouldn't expect the chap who's very deft in discovering pearls in oysters to secrete dense shelly concretions in his own flesh—just to prove he knows his trade?"

The aspiring writer grunts. "Well, that's as it may be. But a couple of years ago I did send a story to So-and-So, and his criticism didn't help me a darn bit. What do you say to that?"

"So-and-So is a good man," I reply. "The *Satevepost* is a good magazine. So is *The New Yorker*. Also *Adventure*, *Esquire*, and *The American Boy* are good magazines. Certain writers who twinkle in one of them could not possibly interest another in the lot. I suspect that very much the same thing is true of critics. You might get no good at all out of one, and yet be helped immensely by a second—who, by and large, is no better than the first. A good deal depends on whether you primarily need to develop a sense of form, or skill in getting words on paper, or perhaps need a solid boot in the trousers to encourage the hard work that editors call originality.

"Try one critic. Try another. You will eventually find a man whose particular viewpoint is what you need. Then, have sense enough to let well enough alone—and stick with him."

"That's going to run into money," says the a.w., wryly.

I can only agree.

"In the course of twelve months, assuming that you submit every story you write and do not sell one, it will run into as much money as a young lady puts on the line in order to learn shorthand. It will amount to rather less money than a student of law or medicine or dentistry puts out for a semester's tuition in college. From that sum you can deduct the savings in postage on duds you would otherwise send out five, ten, or fifteen times. Let us sup-

pose that you actually complete twenty five-thousand-word stories this year—a fair average, too, if you have a high standard of work in mind. At a maximum of five dollars per reading, that would amount to a hundred dollars."

"And a hundred bucks is a hundred bucks, these times."

"And so is an editor's check for a hundred bucks!" say I, with profound feeling. "But aside from that, you would have a year's instruction in the art of writing, three or five stories worked over to the point of the best excellence in you, plus a very clear notion of what you were about in this writing business."

"That's assuming that I don't sell a thing."

"Yes. That is taking the very darkest view of the matter."

"But I might sell, you know. Confound it, I can't see that my stuff right now is so very much below grade. But of course, you can't tell by rejection slips—if the editors would only tell a fellow what they really think!"

The aspiring writer rises up in his chair and confronts me. It is probable that a movie close-up of my physiognomy at this moment would record a dull, glazed stupidity of expression closely resembling the glumness of a cigar store Indian; only a wooden Indian cannot betray pain, resentment, melancholy, anhedonia, and high blood pressure.

I am in for it now. I know.

"Now, Clark," begins the a.w., "you're an old hand at this game—you've put out a couple of hundred yarns—not in the classy markets, I know, but still you got paid for them—so, Dale, supposing you were to look at some of my stuff, you could tell me whether I was wasting my time—?"

"Why, I — I — "

It is enough to say that our guest receives my answer with a dead chill closely approximating that state of supercold which scientists have been able to produce only by wrenching the molecules from gadolinium sulphate octahydrate previously cooled to a temperature of  $-360^{\circ}$  F.

"I—that is—you see—I'm not equipped to say—"

The a.w. practically freezes up. Oh, politely. But the seconds fall around me like beads from a leaky faucet, each one shivering a longish time on the lip before letting go. Then comes a decent chatter of conversation. The scene is first kin of those tableaux in the Victorian paperbacks wherein pretty little cousin Judith used to mention the family skeleton. After the shocked pause, everyone tries very hard at the same moment to slur over the dreadful remark.

How the devil can I take it upon myself to read a.w.'s stuff? I'm no judge. I send my own out for an opinion, didn't I tell him? I haven't the intestinal fortitude to condemn anyone to the beastly grind by a word of praise, nor the heart to tell any a.w. I think his stuff is rotten.

And what's more, if those priceless ingredients resided in me, I'd be a critic and I'd charge for my opinions!

No, in all seriousness, all the seriousness possible in one who has spent five years in this crazy game, I say to all beginners: Go to a man who knows this business. If you are hopeless, you'll have to swallow the pill anyway; the quicker, the better for you. And if you have it in you to arrive, you'll climb Parnassus a lot faster and with fewer tumbles if you follow a professional guide.

Having said this, I duck.



## TO MY OWN SONGS

By VELMA BELL

WHAT right have you to loose upon the wind  
Your feeble pipings, in a world where still  
Resounds the voice of Milton, and the thrill  
Of Shakespeare's line yet shakes the heart and mind?  
Where lives the soul of Keats, gold thrice refined,  
And of that other, who on Skyros' hill  
Laid down his bright young body with a will,  
And winged away to join his heavenly kind?

Nay, little earth-bound songs, your sole excuse  
For being, is that she who gave you birth  
May find a clearer strength in framing you;  
If in your singing, you can but unloose  
Some hidden power, or some latent worth,  
And bid her live more soundly, and more true.

# IT'S A LAFF!

... By PHIL ROLFSEN



Phil Rolfesen

THE above title, which I have just coaxed out of the old Corona with a bit of sleight of hand, seems an apt one. For I am going to write about funny stuff. This business of making jokes, gags, jingles, and whatnot about anything from bustles to bagpipes.

Yep, everything is jest that comes to the humorist's port-

able mirth-mill. Even the gag-man himself is a nut, in some cases. Everything about the funny business is a joke. That is, everything except the rejection slips.

Humor writing is not an easy racket. At least, it's not a very substantial way of making a living at present, except for those fortunate individuals who are writing regular features for syndication or radio broadcast. What's wrong?

Well, fiction, for example, usually is published only once or twice. New stories must be bought to fill the magazines. This is not true of short humor. A joke may be printed anywhere from one time to five hundred times in periodicals all over the world; it is "lifted" by comedians on stage or radio, and often is used in comic strips. Does the author who produced the wandering opus get paid for his serial rights each time it is printed? Not a chance. Copy-righting means little, for the idea is too easily rewritten.

Republishing jokes from previous issues also appears to be a habit with many humorous magazine editors. This is regarded as a harmless method of cutting down production costs. But it's not illogical to suppose that this practice is likely to be killing the enthusiasm of the goose who lays the silver quarters on the counter. After all, it's the contents the reader wants, not paper or fancy printing, and no one will continue to buy the same reading matter over again month after month. At any rate, humor magazines are not enjoying any great sales. Result: less material is bought from contributors.

Mr. Rolfesen was formerly editor of Calgary Eye-Opener and has sold material to the majority of magazines in the humorous field.

Another thing: as with fiction, it is necessary to slant jokes toward the market for which they are intended. This requires too much time and thought in rewriting and keeping track of hundreds of small items, considering the possible remuneration. A good idea is needed for each joke to capture a small check. One novel situation worked up into a short-story will bring far greater returns than two dozen average jokes, and perhaps take less time. So if ideas are born with agony around your diggings, and you like to eat regularly, don't attempt to make a living with short humor.

But—if funny situations have a habit of popping into your mind at intervals, jot them down. Then, when you have twenty or thirty of these, write them up. It's a handy way to pick up a few extra dollars.

The usual method is to submit short items on slips of paper, one item on each. I have eliminated considerable bother by using a full sheet perforated in three places so that it can be torn apart, making four slips of equal size, with my name printed on the margin of

PHIL ROLFSEN	
PHIL ROLFSEN	
PHIL ROLFSEN	
PHIL ROLFSEN	

each. (See illustration.) This goes into the typewriter intact with a full-size second sheet.

I number each set of twenty jokes serially, and place the number on the flap of the return envelope when sending it out so it can be easily identified when it returns. After exhausting the markets for the first "slant" I rewrite suitable ideas, making a new set for other markets. Thus I record the submission of sets, rather than single items, and avoid confusion.

Success requires an appreciation of humor. Make the most of your ideas. Try to find the form best suited to bring out the laughable aspects. A weak idea often gets over best in a jingle or in a series; others lend themselves to gags or jokes. A strong idea will allow a build-up into a yarn of 100 or 200 words. Long yarns with a kick ending are in favor right

now, with good one-line cartoon ideas selling readily. The last should be a sentence spoken by one of the characters in the picture, if possible. A description of the situation is all that is needed to sell a cartoon idea, but even a crude sketch helps.

If your ideas run to the "poppy" type, I suggest that you incorporate an excuse for the gag when you can. It should be funny aside from the "hot" inference.

It is well to follow current events closely, and keep your joke subjects or topics up to date. Otherwise, it is not necessary to find ideas very new or different. The old situations of the man in the closet, the old maid's longing, the boss and the stenographer, and the rest are still going strong. You can't discard the situation of a man falling in love with a girl in a story just because it's old. You just try for a new twist.

Pattern your material exactly like the stuff

you find in the magazine itself. Be breezy rather than too clever. Be sure your meaning is perfectly clear, but be brief. Try to build up to the point naturally, without using irrelevant conversation or involved explanation to bring out the laugh.

Proper characterization helps. Use a newcomer, yokel, or dialect for the "dumb answer" joke, college sheiks and flappers for bright repartee, etc. Follow current slang.

Big names are not built up in joke magazines. But there is always a group of regular contributors on whom the editor depends and whom he favors. Show him that you can produce what he wants regularly and your chances are better.

●  
Lastly, it is well to remember, humorists must never take anything seriously. S-o-o-o-o-o-o, as Ed Wynn might say, now that you've read this, use your own judgment!

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## WRITING CONSTRUCTIVE MATERIAL FOR CHILDREN

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. . . By STELLA WHITSON-HOLMES

**T**HERE is an important field of writing for children quite apart from stories of pure entertainment. It is the field of constructive stories and poems, skits, playlets, and articles.

"How-to-do" is the keynote for much of this material. Children love to do things with their hands; hence the idea for something new and original to do, told in a graphic manner, is sure to find favor with such children's magazines as *Playmate* and *Junior Home Magazine*. For instance, *Junior Home* accepted an illustrated article of mine entitled, "How to Make a Peanut Family" for their magazine and workbook. Here the method of converting peanuts into a family, their dogs, cats, Chinese servants, et al., was clearly and simply given, shot through with lively interest in the actual undertaking of these projects. These things were so simple to make that the youngest child could have a hand in it, and the materials were things to be found in any home. No padding of material will be tolerated by this publication. Meaty brevity but completeness, simplicity but interest, enthusiasm, and the spirit of "how-to-do-it" will put this type of material over. Remember that in these days, we understand that children can and do profit by constructive material heard at mother's knee, or more likely, read by themselves, as well as the merely passive entertainment provided by the fairy story of another period.

Another type of constructive material for children will find favor with specialty magazines such as *The Etude Music Magazine*, which carries a lively department for musical children in every issue. If you can teach a phase of the specialty to which the particular magazine would lure the child, and do it in an entertaining manner, you succeed in this branch. For *The Etude*, the writer who has a knack of writing for

children and has a knowledge of the fundamentals of music, can teach, by means of the story form, points that might otherwise seem dry or incomprehensible. My article, "The Little Dynamic Friends," accepted by this publication, teaches the dynamic markings and their meanings by putting each in the form of a little talking fairy, after which they float to the page, and the little reader, realizing for the first time that they have always been there, knows their meanings and sees why her teacher's playing has been alive and beautiful and meaningful, as her own has not. These lessons may oftentimes be put in verse form with added effectiveness. My "Dr. Whole Note's Visit" was a ten-verse poem teaching the value of notes and the importance of counting aloud. Children love the lilt and rhyme of verse.

Fairy stories containing as the seed of thought (1) the child succeeding in music who wishes to succeed, or (2) the growth of musical desire in those disliking it, also are welcome. Stories of about 600 words are most acceptable to this particular publication, and this is usually about the outside length limit for such material in any magazine.

Recently, a series of short-stories began appearing in *The Etude* teaching the kinds of instruments of certain classes—such as, for instance, stringed instruments; another story of the series dealt with woodwind instruments. All of these are graphically told in story form.

In summary: teach the child some simple, interesting thing to do with his hands, using simple materials found in any home. Or, teach him a valuable lesson by sugar-coating the pill in rhyme or story. Avoid trying to preach directly, and don't pad with unnecessary wordage.



# WHAT DO WORDS MEAN?

... By MYRON GRIFFIN



Myron Griffin

ONCE there was a young writer. Like many other young writers, he had always tried to fight clear of the academic, for fear that too much of the dry, sterile air of formal learning might enervate his work, render it stiff and lifeless. For this reason he had never given a great deal of thought to the derivation of the

words he so industriously strove to arrange in salable shape and order.

One day he chanced to learn, quite by accident, that the word *inculcate* meant literally "to grind in with the heel," and that information lingered with him. Moreover, he found himself using the word, with keen appreciation of its meaning, in places he never previously would have used it, and in places where it exactly fitted. He had long had a nodding acquaintance with *inculcate*; now he found he *owned* the word.

He began to form the habit of giving a brief glance at its derivation when looking up the meaning of a new word. It was an easy habit to form, and afforded him incidental chuckles, such as learning that *sardonic* grew from a root meaning "to grin like a dog." In his writing he paused for a moment in his choice of descriptive adjectives and adverbs, to ponder their appropriateness. And he found his writing growing more accurate, his descriptions more vivid. When he went over a passage that made him wonder if he had really been its author, or if little Johnny next door had only been playing with the typewriter again, very often he discovered upon analysis that the reason for this poor writing was a careless, faulty choice of words. He'd used words without knowing them well enough.

Then he resolved: I must get to know my words intimately. If I were a sales manager I certainly wouldn't send Salesman Percy Smythe off to the lumber camps if I knew that Percy—though a fine lad—had fainting spells when he

overheard the small-talk of taxi drivers. Then why should I, in describing that welterweight of mine, write that "his footwork was *exquisite*"? For in view of the dainty tasks to which that word is accustomed, it would be positively cruel to force it into the prize ring. Also, he added to himself, it would be absurd—recalling that absurd meant literally "more than deaf and dumb."

The young writer adopted his idea wholeheartedly. His vocabulary, his *working* vocabulary, grew rapidly. Words that he had forgotten dozens of times stayed with him when he got a line on their derivations, for just as one never forgets a man when he knows scandal of him, so he remembered a word.

He had to resist the temptation to make use of too many of the five-dollar words, even if they had recently been marked down to three ninety-eight, but he managed to do this, and continued to write simply, using a big gun only when there wasn't a good little one.

The little words had histories, too, he discovered. None of them grew like Topsy, though some of them were, strictly speaking, illegitimate. And some didn't much resemble their parents, such as the good word *buxom*, once synonymous with *lissom*. Even in such cases, however, he remembered the word.

The young writer began to take a certain pride in his idea. Then, one day, sudden doubt assailed him. Is all my fine work being wasted, simply because I must write for persons who never heard of word-derivation? A few editors, perhaps, and fewer highbrow readers, will properly appreciate my fine use of words, but how about the Great Unwashed? How about these people with the nickels and dimes?

He didn't want to discard his idea, but unless he could prove it worth his time, he would be compelled to do so. He went home and took down a book from the shelf, opened it to an oft-opened page. He ran his eyes over a passage of John Milton's which he had heard described, by men of fine discrimination, as a piece of the finest prose ever set down in English. He knew that it was not set down in haste, or by luck, but that Robert Louis Stevenson had taken it apart and found it built like a watch. He knew it was good, he knew why it was good. But how about his friend Tony, the ditch-digger,

Mr. Griffin is a graduate of the school of journalism, University of Oregon. He has helped to edit various literary magazines, and his work has been accepted by The Midland, The Outlander, and Esquire.

to whom alliteration, assonance, and rhythm meant—to put it mildly—nothing whatsoever?

He went out and found Tony. "Tony," he said, "this is important. I want you to do me a favor."

"Sure," said Tony, "shoot."

"I'm going to read you something. I want you to tell me just what you think of it—if you like it or don't like it, and tell me straight."

Then he read:

I cannot praise a fugitive and wanton virtue, unexercised and unbreathed, that never sallies out and sees her adversary, but slinks out of the race where that immortal garland is to be run for, not without dust and heat.

The young writer looked up. This would be the test. Could Tony the ditch-digger derive enjoyment from really fine work?

"Well, what do you think?"

Tony grinned. "Well, I don't know what she mean, but she sure sound sweet as hell!"

#### SOME LITERAL DEFINITIONS

Ambidextrous: "both-hands-right"  
 Aplomb: "perpendicularity"  
 Austere: "parched or dried"  
 Cower: "to drop the tail"  
 Ephemeral: "for-day"  
 Jubilant: "a blast of a trumpet" (inaugurating festivals)  
 Laconic: "of Laconia" (land of the Spartans)  
 Obviate: "to go over"  
 Paltry: "rag or tatter"  
 Parasite: "near the corn" (from the tax collectors who frequented graineries)  
 Procrastinate: "forward of tomorrow"  
 Recalcitrant: "to kick back with the heel"  
 Rehearse: "to harrow again"  
 Rivals: "those who draw water from same river"  
 Scruple: "a sharp little stone"  
 Sincere: "without wax" (as honey)  
 Sporadic: "to scatter seed"  
 Stigma: "the mark of a pointed stick"  
 Surreptitious: "to snatch under"  
 Vagary: "a wandering or strolling"  
 Volatile: "fly-able"

## PROTECTION FOR THE PLAYWRIGHT

. . . By THEODORE E. COX

**D**ID you ever consider how many fortunes made in new play "hits" have been lost in long-drawn-out lawsuits? It seems that every time a playwright produces a "success" and collects some much needed money therefrom, there are ten thousand angry people ready to pounce upon him with charges of plagiarism.

Small wonder that sincere playwrights are getting wary. That Eugene O'Neill, for instance, fortified himself behind a classic theme this past year.

Aside from my prose writing, I frequently turn out plays which are produced here, locally. Being afraid that if I ever wrote a winner I, too, would be trapped in a web of plagiaristic lawsuits, I have worked out a plan which I believe will alibi an innocent playwright.

It is this: Keep a diary of your work. When you get an idea or theme, first, before you write down a single word, find its prototype in the classics, or in old lapsed copyrights. All the basic dramatic plots were known, and used, by the ancients.

Sedulously put this down in your record. In the first notation, state the theme of the classic; then compare your idea with that theme, noting similarities, differences. That is, advertise the fact that your story is "lifted" from a classic. Then, as you develop your play, vary as much as you please from this prototype. But keep a record of this in your diary; stating the reason why you vary from the old theme.

As an illustration, I have:

"Sept. 8:—Aristophanes' 'Frogs' could be exemplified in a modern satirical comedy, the weird croaking of frogs to be impersonated by a jazz orchestra. I note the Marx brothers type of humor

is popular. Why not utilize Aristophanes' method to satirize modern sex writers, etc.? It would be sophisticated enough to go over. . . ."

There it is, the lifted plot, but let the Marx Bros. or whosoever will, sue, my fate rests on "Frogs" of two thousand years ago, and maybe longer, for Aristophanes may have purloined it from someone else. Such old stories are common property (except possibly individual translations, but even then the theme itself is not copyrighted).

As I develop my play I shall re-read "Frogs," and say so with a date, in my record; yet as I work on the play, I shall add, subtract, divide, and multiply (or mutilate) as it pleases me, to adapt it to modern conditions.

All the thirty some odd basic plot situations have been used again and again by ancient writers. No matter what theme comes to your mind you can find its rough counterpart buried in some classic somewhere. When you get an idea which you think can be worked up into a play, before you even got it down in your diary, find its prototype. Then, instead of working from your idea to the classic, work from the classic to your story idea—on paper.

When you have finished, your play may be as original as a play can be; still, you have a record for the judge to read.

This disclosure has not been thought up for the plagiarist to use to beat the rap, so to speak; but merely as a protection for the honest workman against blackmailers, "shysters," and unreasonable charges brought by irate novices who think their plots have been stolen.

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# THE AUTHOR & JOURNALIST'S LITERARY MARKET TIPS

GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

*Double Action Western*, 165 Franklin St., New York, is announced as the first of a group of pulp magazines to be launched under the banner of Winford Publications, Inc. Bill Barnes, editor, writes: "Each issue will contain a book-length novel and several shorts. We are in the market for material in lengths of from 4000 to 10,000 words, as well as the book lengths, which should be from 55,000 to 75,000 words. We will accept published books which have never been serialized; or if they have ever been run in a Western magazine they must have appeared at least seven years ago. Rates and payment will be by arrangement, part on acceptance and balance on publication. In the early fall we will have a gang magazine as well as another Western and an adventure pulp."

*Spicy Adventure Stories*, 125 E. 46th St., New York, is announced as a new magazine issued by Trojan Publications, affiliated with Super Publications and the Merwil Publishing Co. It is edited by Frank Armer, also editor of *Super Detective Stories*, who desires stories of exotic adventure in all parts of the world, involving girls and sex. Lengths up to 5000 words are considered. Exciting plot, menace, and thrills, are requisites; foreign locales preferred. Payment is at indefinite rates on acceptance.

*The Maverick*, devoted to Western fiction, and *Terror Tales*, devoted to detective fiction, are new magazines added to the long list published by Popular Publications, 205 E. 42nd St., New York, under the editorship of Harry Steeger. The magazines will use material in short-story and novelette lengths, paying .1 cent a word up. A note from Mr. Steeger states that a new system of payment on acceptance has been instituted for all magazines of this group. "In the future, all checks will be made out on Thursday. Stories arriving in our office on Thursday will go over to the next Thursday."

*Danger Trails*, 149 Madison Ave., New York, is being revived by Dell Publications. It is in the market for general adventure novelettes of 10,000, 15,000, and 20,000 words. Kenneth Hutchinson has been appointed editor. Usual Dell rates of 1 cent a word up, on acceptance, presumably will be paid.

*Sea Stories* and *Pirate Stories*, 99 Hudson St., New York, are announced as new magazines added to the Gernsback group. Short-stories and novelettes of the types indicated by the titles of the magazines are desired, and payment is promised on acceptance. The Gernsback publications, in general, pay low rates, usually 1/2 cent a word, after publication, and are several months behind with their checks to authors.

*Argosy*, 280 Broadway, New York, of the Munsey group, is now edited by Frederick Clayton, formerly associate editor. Don Moore, who has been editor for several years, has resigned to become an associate editor of *Cosmopolitan*.

*Formal*, announced as a new magazine of sophisticated material for the college field, is now located at Room 347, 551 Fifth Ave., New York. The first issue will appear in September. Charles Van Cott, editor, desires sophisticated, satirical short-stories and articles, as well as cartoons, promising rates of 1 cent a word on acceptance when the magazine is under way.

*Big-Book Western Magazine* and *Two-Book Detective Magazine*, 80 Lafayette St., New York, are now edited by Roy de S. Horn, formerly editor of the Doubleday-Doran fiction magazines, who replaces Carl Hoppel. Mr. Horn writes that he extends a cordial invitation to all of his old writing acquaintances to submit stories for the two publications. "For *Big Book Western* we want Western stories from 15,000-word novelettes right up to full book-length stories of 75,000 words or so. We have two favorite lengths—novelettes from 20,000 to 25,000 words and complete novels from 35,000 to 50,000 words. We pay on acceptance, about 3/4 cent a word for the general run of our stories up to 45,000-word length. After that we make a flat-price offer. Special cases will be considered on their special merits. We want the best grade obtainable of good Western stories—the sort of story which, while it has plenty of excitement and action has also good girl interest and color and characterization that makes for a good book also. We want stories essentially of the open ranges and cow country—dealing with the problems that cowboys actually encountered. We are always interested in stories of the Old West, even back to the covered wagon days, cavalry posts, and frontier trading stations. We want the stories to focus principally upon the conflict between American cowmen, sheepmen, miners, etc., though we do not object to a reasonable amount of Indian fighting where such comes in as part of the general theme and setting. . . . For *Two-Book Detective Magazine* we want novelettes and short complete novels around 20,000 or 25,000 words, though we will go as high as 30,000 words and as low as 15,000. We want exciting detective murder and mystery stories. Girl interest is welcome. Unusual settings and characters help. A certain amount of horror and the macabre touch is helpful, though we do not want to overplay this. If a writer can make his story sound convincing, he can use almost any element he wishes. Rates are around 3/4 cent a word, on acceptance. We will try to make decisions within ten days or two weeks."

Two new magazines, the names not yet announced, are being issued by Standard Magazines, Inc., 570 7th Ave., New York, which, under the editorship of Leo J. Margulies, issues *Thrilling Adventures*, *Thrilling Ranch Stories*, and others. One of the new publications is a Western magazine and the other a detective.

*Town Tidings*, 319 Main St., Buffalo, N. Y., has been reorganized, and B. F. Ruby, associate editor, explaining delays which have occurred in the past, states that under the new regime all accepted material will be paid for within sixty days after publication. "Very little acceptable material is received, however, and most of our material is either staff-written or written upon assignment by writers with whom we are in close touch. Our chief need is for humorous anecdotes not over 900 words in length and satiric sketches from 1000 to 1500 words. Payment is made according to the value of the material, the average rate being about 1 cent a word."

*Today*, 152 W. 42nd St., New York, informs contributors that the major part of its material is written on special order, but that voluntary contributions will be carefully read and considered. A rate of 5 cents a word is paid on acceptance.



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Twenty years' experience in the judging of manuscripts as editor and authors' agent; an intimate knowledge of present-day market conditions, gathered in the heart of the publishing world; a personal acquaintance with practically every editor of importance in the United States—these should be of service to our clients, shouldn't they? We will give you intelligent, sympathetic help and guidance, and you can count on us for absolute, straight-from-the-shoulder frankness. We want clients who have the will to go forward—we want to help them to go forward.

Mrs. Hardy, who for some time has been taking an active part in the agency, was formerly on the editorial staff of Macmillan Company. She is highly recommended by Harold S. Latham, Ida Tarbell, Henry Goddard Leach, Hamlin Garland, and others.

Send for circular, and for letters of recommendation from George Horace Lorimer, H. L. Mencken, John Farrar, William L. Cheney, William C. Lengel, Garret Garrett, H. E. Maule, Oscar Graeve, William Allen White, Marie M. Meloney, Lincoln MacVeagh, H. C. Paxton, Fulton Oursler, Thayer Hobson, Marjory Stoneman Douglas, H. W. Stokes, and others.

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IN WRITING TO ADVERTISERS, MENTION  
THE AUTHOR & JOURNALIST

**GREETING CARD MARKET NEWS** (By Doris Wilder). Theodore Markoff, editor of *The Japanese Wood Novelty Co.*, publishers of The Paramount Line of greeting cards, 109-119 Summer St., Providence, R. I., writes: "Should be glad to receive more sentiments for consideration for our Everyday and Mother Day lines." This company shows special interest in humorous and novelty ideas. 25 cents a line up. Madeline A. Sessions, associate editor.

*Metropolitan Lithograph and Publishing Co.*, 109 Summer St., Providence, R. I., is in the market for Christmas material. Humorous ideas for any occasion are wanted at all times. Fred P. Luetters, editor. Up to 50c line. . . . "The only thing we need just now is General Birthday, various 'In-Law' Birthday, and Anniversary—1st to 10th—mentioning year," says C. R. Swan, editor of *The Quality Art Novelty Co.*, Eveready Bldg., Thompson Ave. and Manley St., Long Island City, N. Y. Two, four, six, and eight-line sentiments are used by this firm. 25c a line, up. . . .

Fred W. Rust, president of *The Rust Craft Publishers, Inc.*, 1000 Washington St., Boston, Mass., lists the following general needs: Sympathy, Illness (general), Friendship (humorous or general), Thank You, Gifts, Wedding Congratulation, Anniversary, Invitation, Baby Congratulation, Birth Announcement, Family Birthdays, Children's Birthdays, General Birthdays. He reports an immediate need for humorous sentiments (prose or verse) of the following types: Dad Birthday, Sister Birthday, Dad Christmas, Father Christmas, Daughter Christmas, Boy Friend Christmas, and Mother Christmas. In a recent letter Mr. Rust said: "While we have practically completed our verse work for our 1935 Christmas Line, we are always interested in fresh material for Christmas and for other seasons and occasions. With the great mass of material in our files, we find it is not necessary to send out rush calls for a lot of new material in preparing our lines for any season. Our policy is rather to buy the best material that comes in for any purpose from week to week during the year. We have recently been criticised by our customers for having in our Christmas lines too many verses that extend wishes for Christmas Day only, and not extending best wishes for New Year or for 'the coming days'. I have noticed many verses that come to my desk that give a very much exaggerated idea of the joy that should come to one on Christmas Day, and I believe our customers are correct. This criticism applies not only to our General Christmas verses, but also to our Christmas specials, family, across the miles, etc." Mr. Rust, personally, goes over all verses as they come in. Reports from Rust Craft, as well as from other companies, have been slowed up by the vacation season. 50 cents a line. . . . Donald S. Simonds, editor of *The George C. Whitney Co.*, 67 Union St., Worcester, Mass., writes: "We are actually in need of Christmas, Valentine, Birthday and Get Well sentiments; but that doesn't mean we will be interested in just an accumulation of verses for these occasions. In fact we are never attracted to the ordinary verse, even though faultless in structure, for any member of our staff can grind out such material on a moment's notice. The reason we keep open house, the year 'round, for offerings from outside verse writers, is to get entirely different ideas in clever expressions, pleasing styles and novelty thoughts. Avoid the old moth-eaten phrases—you know, 'Christmas comes but once a year,' 'Birthdays come and birthdays go,' etc., etc., ETC.! We like natural, happy, smiling verses and find that two and four-line messages satisfy the majority of people. Study your verses with the critical and relentless eye of a hard-boiled editor. Write so the verse-buying public will elbow and crowd to the greeting card counter to get your verse. We'll stock up on that kind of a verse, at our regular rate of 50c a line." . . . Several editors send word to this

department that they are interested only in the work of regular writers and not in that of occasional contributors.

*Super Detective Stories*, 125 E. 46th St., New York, Frank Armer, editor, writes: "I am badly in need of detective stories—lengths from 16,000 to 22,000 words, by 'name' authors." This magazine pays rates of from 1/2 to 2 cents a word, on acceptance. A further letter, signed by Frank Gruber, associate editor, indicates that the contents of the magazine will not be wholly confined to writers with "names." Mr. Gruber, who has resigned as editor of *How to Sell* to become connected with Super Magazines, Inc., writes: "In order to encourage new writers, we have inaugurated a new department called 'New Authors' Corner.' In this department we will publish every month a story by a new writer, who either has never appeared in print before or has appeared only in a small sectional magazine or newspaper. Stories for this department should be between 1000 and 2000 words. They should be detective stories but do not have to conform to any formulas or patterns. It might be well, however, for writers to submit stories after reading a current issue, so that they can note the type of story we ordinarily publish. We will pay a flat sum of \$20 for acceptable stories. We hope to discover a few good writers through this new department."

*Household Magazine*, Topeka, Kans., Nelson Antrim Crawford, editor, writes to request that no manuscripts be submitted until after September 15, unless they are of such obvious timeliness as to demand immediate consideration. This is owing to the absence of members of the staff during the summer period.

*Movie Humor*, 1450 Broadway, New York, edited by M. R. Reese and W. W. Scott, is not in the market for "gags," as Mr. Scott, formerly of *Life*, writes all that are used in the publication. The editors state, "We are in the market for a small number of cartoons with one-line gags, for which we pay \$4 to \$5. We are also looking for full-page cartoons that have something to do with movies, using stars that are to appear in coming photoplays."

The Henry Marcus magazines, 145 W. 45th St., New York, consisting of *Cupid's Capers*, *Bedtime Stories*, *Stolen Sweets*, and *Tattle Tales*, are not in the market for material, although it is not admitted by the publisher that they are discontinued.

The report published in our June issue and in other publications that a new magazine entitled *My Lady* is to be issued by the publishers of *Esquire* was erroneous. Denial of any such project is made by Arnold Gingrich, editor of *Esquire*.

Broadcast Features Service Syndicate, C-6 Jackson Bldg., Nashville, Tenn., writes: "At the present time we cannot accept broadcasts of less than 15 minutes, nor for a shorter series than thirteen weeks. In submitting scripts, however, merely submit the first episode and outline of the remainder. As an exception to this rule, we might accept a few half-hour complete broadcasts, if the material is outstanding. Our requirements, for the most part, are for programs that can use the station announcer without outside talent, each program to be broken by blank spots for recordings or musical selections. We are particularly in need of a good kiddies' program, and a woman's series that can be produced either by the announcer or one woman." Material is syndicated on a percentage basis.

Mascot Pictures Corporation, 1776 Broadway, New York, writes that it is in the market for suitable stories for motion pictures. Al Sherman, signing himself Eastern story editor, sends this note. *THE AUTHOR & JOURNALIST* has no information relating to the firm beyond this letter.

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The fruit of my long experience is this: That at least half the rejections suffered by beginning writers arise from the fact of their scripts being submitted to editors in an **unedited, unrevised and unpolished state.** It spells certain defeat.

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## Important TO WRITERS

"The new writer has no chance" is a complaint sometimes voiced. It is unjustified. Clients of mine—every one a "new writer"—have sold to practically all markets, including *Saturday Evening Post*, *Collier's*, *Red Book*, *Woman's Home Companion*, *Ladies' Home Journal*, *Pictorial Review*, *Cosmopolitan*, the action magazines, detective magazines, etc. One sold over \$2,000 worth to one group last year. Several had novels published and plays produced. One had a musical comedy produced.

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"A Novelette out of Nothing," Miller	Feb., 1931
"Iris In and Iris Out," Wright	Nov., 1931
"A Bunch of the Boys Were Whooping It Up," Wright	May, 1932
"The Narrative Question," Oldham	Aug., 1932
"A Purloined Stake," Tomkins	Feb., 1933
"For Plot's Sake," Bodin	April, 1933
"Plot Gold," Gibbs	Sept., 1933
"Making the Incredible Credible," Reeve	Oct., 1933
"Creating Story Ideas," Fisher	May, 1934
"Trouble as a Basis for Plot," Upson	Feb., 1934
"Plotting Stories for the Love Pulp," Gordon	June, 1934

Single issues, 20c. Any six, \$1; entire eleven, \$1.50. (So long as supply lasts).

THE AUTHOR & JOURNALIST, 1839 Champa St., Denver, Colo.



*Mystery League*, 11 W. 42nd St., New York, has been temporarily suspended but expects to start up again during August.

*Scope*, 108 W. 53d St., Bayonne, N. J., is interested in contributions from young literary workers who recognize the class struggle and can inject this recognition into articles, stories, and poems, by way of interpretation and criticism of the social order. Harold Lambert and Isidor Golub are editors. No payment is made.

*Verse*, a Sunday department soon to appear in the *Rocky Mountain News*, Denver, Colo., under the editorship of Elisabeth Kuskulis, wants original poetry of high quality. The aim will be to broaden the appreciation of poetry by featuring good verse with an appeal to a cross section of the newspaper-reading public. The editor is looking for poetry that says something and is expressed with an understanding of its own medium. All types and forms are acceptable, if competently treated, but modern, vital subject-matter is preferred. Manuscripts should be accompanied by a brief biography of the writer for personal notes on contributors. Reviews of recent books of verse and tabloid articles on poetry also will be used. No payment will be made for material at present.

The Keystone View Co., 219 E. 44th St., New York, is a syndicate dealing in news photos. Payment is made at \$3 each for acceptable photos.

*Scientific Psychology*, 4238 Clarendon Ave., Chicago, is announced as a new magazine to be published by the Psychology Publishing Co. Interesting, scientifically correct contributions on psychology are sought. D. J. Foard, editor, states that no payment can be offered at the present time.

*Dusty Ayres and His Battle Birds* is the new title of the Popular Publications magazine, *Battle Birds*, 205 E. 42nd St., New York. It is devoted to Western-front air short-stories, paying 1 cent a word up, on acceptance, but uses little except staff-written material.

The Macaulay Co., 381 Fourth Ave., New York, general book publishing firm, announces that it no longer desires to consider unsolicited book manuscripts. Writers who have work to submit are requested to submit only the outline or the idea for consideration. If this appeals to the editors, the completed manuscript will be requested.

*Fortune*, 135 E. 42nd St., New York, does not publish "by-lines." In explaining the policy, Ralph McCa. Ingersoll recently made this statement: "*Fortune* does not publish by-lines for the reason that its editors believe the force of the magazine is greater than that of the name of a writer, and for the added reason that it is unfair to sign the name of an individual to a story upon which many persons have worked. . . . Of a staff of more than 40, eight expert writers are employed. They are serviced by a staff of researchers. A writer is put in charge of a story and his first act is to send out from one to a half dozen researchers to gather up the surface facts. The writer digests this material and then goes forth armed with enough information to ask intelligent questions. He interviews the heads of institutions and takes his time. . . . Handling of a single story calls for team play involving as high as 15 persons." In a report to the A. & J. the editors state that although the magazine is 75 per cent staff-written, suggestions or manuscripts are considered.

*Messenger of the Sacred Heart*, 515 East Fordham Road, New York, is a Catholic monthly connected with the Apostleship of Prayer. The editorial department reports that the required number of words in articles or stories is 2300 to 3900; and that the rates of payment depend upon the merits of a story and the literary reputation of its author.

Warner Brothers have announced a \$10,000 prize contest for best selections of a cast of the twelve most important players for the movie version of *Anthony Adverse*. The winners will be those who come closest to naming the actual cast. Particulars are given in *Photoplay Magazine*. Blanks may be obtained from Postal Telegraph offices and selections wired or mailed to the offices of *Photoplay*. Closing date, September 15, 1934.

*The New York Woman*, 62 W. 45th St., New York, is announced as a new weekly magazine to be edited by Walter B. Pitkin. It will appear in September, and the contents will be directed specifically to New York city women, who are declared by Mr. Pitkin to be "a species apart and unlike all other women of America."

*Mosaic*, 298 Broadway, New York, is announced as a new literary and critical magazine to appear October 15 under the editorship of Alvin Schwartz.

Federal Lithograph Co., Detroit, Mich., which called for material in our July issue, writes that its decision relative to entering the publishing field will be delayed for ninety days. In the meantime no art work or literary material is desired.

*The Hound & Horn*, 545 5th Ave., New York, a literary magazine, informs a contributor: "We are going out of publication with the summer issue."

*Ace High*, 149 Madison Ave., New York, is now published monthly instead of bi-monthly.

*Wind & Wave*, 250 E. 43d St., New York, is a new magazine published in the interest of yacht owners.

*The Movie Guide*, 114 E. 32nd St., New York, is a projected weekly to be published by George J. Hecht, published of *The Parents' Magazine*. It will consist of appraisals of films for various ages, representing the judgments of various women's, church, and other organizations.

*Radioland*, 52 Vanderbilt Ave., New York, is a member of the Fawcett group, general offices of which are located in Minneapolis, Minn. Donald Cooley is editor. Illustrated feature articles on radio personalities and allied subjects are used. Interviews usually are on assignment. Rates are good, in conformity with the general Fawcett policy.

Wm. J. Langel, formerly assistant editor of *Cosmopolitan*, is now "purchasing editor" for *Liberty*, Lincoln Square, New York. Sol Flaum, also formerly an associate editor on *Cosmopolitan*, is now engaged in radio work.

*The Windsor Quarterly*, Commonwealth College, Mena, Ark., a literary quarterly, is to be revived in September. Frederick B. Maxham and Irene Merrill will resume their work as editors.

*Open Road for Boys*, 130 Newbury St., Boston, is now paying for all material on publication.

The John Newbery Medal for "the most significant contribution to American literature for children," has been awarded this year to Miss Cornelia Meigs, member of the English department at Bryn Mawr College and author of many books for boys and girls. The award was specifically given for her life of Louisa M. Alcott, "*Invincible Louisa*," published by Little, Brown & Co.

#### Discontinued—Suspended

*Squadron, Combined with Contact*, New York.

*The Partisan*, John Reed Club, Hollywood, Calif. (Temporary suspension.)

*Ardent Love*, New York.

*Miss America*, New York. (Publishing plans abandoned.)

*American Feature Syndicate*, Hollywood, Cal. (Mail refused.)

*American Youth*, New York.



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**CONSCIOUS SHORT-STORY TECHNIQUE**, by David Raffelock. Boards, 87 pages. In this book, Mr. Raffelock, associate editor of The Author & Journalist and director of the Simplified Training Course, has written an admirable text on that basic problem of the fictioneer, creating effects. A fresh discussion of "action," demanded by so many editors, is a feature. Price, \$1.00.

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# Trade, Technical and Class Journal Department

JOHN T. BARTLETT, EDITOR

## DRUG TOPICS NEEDS A REFORM WAVE

IN a recent letter to THE AUTHOR & JOURNALIST, Dan Rennick, managing editor of *Drug Topics*, used nearly two pages of single space to tirade against writers who had complained of editorial treatment—one going so far as to bring suit. He implored THE AUTHOR & JOURNALIST to do something in the situation—else *Drug Topics* might feel obliged to adopt a policy of blacklisting all free-lances.

We were unable to write a sympathetic letter to Mr. Rennick; in fact, we told him frankly that, asked to name the half dozen business paper editorial offices we considered to be the most frequently complained of, we certainly would include *Drug Topics* in the first three. And we indicated our belief that *Drug Topics* needed to change its methods.

This editorial office holds material indefinitely, cuts material unmercifully, leads amateurs to have utterly unjustified hopes of rewards from serving it, often is negligent in reply to to letters of inquiry.

Three recent examples of treatment, reported to THE AUTHOR & JOURNALIST, follow.

1. The magazine asked for a photo to illustrate a 1500-word article, then published 75 words of the text and the ordered photo (cost \$3.00) and paid \$3.75.

2. No report was made on a Mothers' Day story submitted early in March. Later what seemed to be the author's story was published with a photograph. When no payment came, complaint was made, and writer was informed that the published material had come from another correspondent. The original material submitted in March was not returned, nor was any explanation of such omission made. We do not insinuate that, assuming use of the second correspondent's material to be correct, *Drug Topics* held the first story so that it could not be sold to a competing magazine.

3. *Drug Topics* on occasions pays \$1.50 for a snapshot and brief statement of a local druggist. The *Drug Topics* office lost the photo for one such statement, asked for a duplicate; the reporter visited the druggist three times in an effort to obtain a duplicate, was unsuccessful. *Drug Topics* is still demanding a photograph—all for the sum of \$1.50, if as, when, and how!

It has been the practice of this publication to get out extensive bulletins encouraging writers to send in news items. One writer learned of a druggist who was selling ice cream in a novel way, wrote the item in 200 words. *Drug Topics* condensed it and paid 43 cents. It is buying news very largely on this basis.

It is virtually impossible for a writer to serve *Drug Topics* profitably. When Dan Rennick threatens to discontinue purchases from free-lances, THE AUTHOR & JOURNALIST believes he is making a bluff, and is moved to remark that inauguration of such policy would be a beneficial thing, in the aggregate, for the free-lances of America.

We are going to send a copy of this issue of THE AUTHOR & JOURNALIST to the publishers of *Drug Topics*, and will be glad to publish any comment upon this editorial they care to make.

## PAPER TRADE MARKETS

"AM anxious to get in touch with the trade papers published in the United States which deal with paper making and selling. In your Handy Market List, I could find only one mentioned, *American Paper Merchant*. Are there any others?"—V. S. Smith, London, England.

*Paper and Paper Products*, 41 Park Row, New York; *Paper Converters*, 1762 Conway Bldg., Chicago; *American Box Maker*, 64 W. Randolph St., Chicago; *Fibre Containers*, 228 N. La Salle St., Chicago; *Paper Industry*, 333 N. Michigan Ave., Chicago; *Paper Mill and Wood Pulp News*, 1440 Broadway, New York; *Paper Trade Journal*, 15 W. 47th St., New York; *Pulp and Paper Magazine of Canada*, Gardenvale, Que.

Some of these publications buy no material from free-lances, or only on rare occasions. They are given to our British subscriber for what they may prove to be worth.

## FOREIGN MARKETS

"I'D like to sell a technical series already published to foreign markets. How? Direct to foreign publications or through an agent? And where can I find an agent to handle that sort of material? Or would I be wiser to attempt publication of this series in book form, with some rewriting?"—C.E.A., San Francisco.

We know of no agent who would be interested in attempting to market technical material to foreign markets. Read, "Try the European Foreign Language Field," by Aleko E. Lilius, in the July, 1933, *AUTHOR & JOURNALIST*, for methods in marketing material to foreign countries. The advisability of book publication would depend entirely upon the subject, its handling, and the interest which publishers might—or might not—have in it.

## MINING JOURNALS

"WITHOUT going out of your way, I would appreciate it very much if you would inform me of mining industry journals beside the *Mining Journal*, Phoenix, Arizona, and the *Engineering and Mining Journal*, New York, both of which I 'made,' thanks to the A & J. Also, I would be grateful to you if you could advise me of dailies, apart from the *Chicago Sunday Tribune*, *New York Sun*, and *San Francisco Sunday Chronicle*, that use current travel articles."—D.G., Mexico City, Mexico.

*American Zinc, Lead and Copper Journal*, Joplin, Mo.; *Metal and Mineral Markets*, 333 W. 42nd St., New York; *Mining and Metallurgy*, 29 W. 39th St., New York; *Mining Review*, Salt Lake City, Utah; *Canadian Mining and Metallurgical Bulletin*, 811 Drummond Bldg., Montreal, Que.; *Canadian Mining Journal*, Gardenvale, Que.; *Northern Miner*, 122 Richmond St., W., Toronto, Ont.

THE AUTHOR & JOURNALIST does not have rates and other information from the foregoing publishers, and the probability is that most of them do not buy from free-lances.

The best advice we can give, replying to the second inquiry, is that the exceptional Mexico story might be placed with any one of a considerable number of metropolitan newspapers.

### LITERARY MARKET TIPS IN THE TRADE, TECHNICAL AND CLASS JOURNAL FIELD

*American Artisan*, 6 N. Michigan Ave., Chicago, J. D. Wilder, editor, reports, "We have more material on hand than we can possibly use this year unless some changes are made in our editorial program."

*Midd's Criterion*, 400 W. Madison St., Chicago, has a department devoted to business-building ideas in the selling of liquor. A. B. Greenleaf is editor. Payment is made on publication at  $\frac{3}{4}$  cent a word.

*The American Cemetery*, 520 N. Michigan Ave., Chicago, has its editorial pages for the succeeding months planned to the capacity of the complete magazine, and so will have no need for additional features for at least a year. E. E. Prettyman, the publisher, made this report.

*The Retail Grocer*, Cedar Rapids, Ia., suspended publication with the June issue.

*Heating and Ventilating*, 140 Lafayette St., New York, circulates among heating, ventilating and air-conditioning engineers who do consulting work or are employed by consulting engineers, contractors, utility companies, industrial companies, or dealers in heating, ventilating and air conditioning equipment. It is definitely *not* a plumber's publication and is not interested in news concerning plumbers. News items reporting meetings of engineers, contractors, architects, dealers, or other organizations, where heating, ventilating or air conditioning is a featured subject; items concerned with local or state legislation which will affect any phase of heating, ventilating or air conditioning, but which particularly relates to the design or installation of such systems; sales campaigns by utilities on gas house-heating or air conditioning; sales conventions, or other news of manufacturers of heating, ventilating and air conditioning equipment; all are desired, and will be paid for on publication at 40 cents a column inch (approximately 50 words), according to Clifford Strock, associate editor. Photographs also are purchased for a department, "Picture Paragraphs."

*Electrical Dealer*, 360 N. Michigan Ave., Chicago, uses two pages of "shorticles" each month. Rudolph August, editor, describes "shorticles" as "short-short articles, minus nothing but nonessentials. Shorticles lack length, atmosphere, imaginings, loosely woven dissertations on how writers think it ought to be. On the plus side they are restricted to the facts, stress specific methods, have an eye to results, whatever they may actually have been. Shorticles cover the ideas around which articles are customarily written, omit guesses, verbosity, pomposity in the interest of conserving paper, ink, your time and sight." Favored "shorticles" contain from 150 to 300 words, and are accompanied by either a photograph or sketch illustrating some display arrangement. Payment is on acceptance, rate depending upon worth of article.

*Chain Store Management*, the national news and merchandising chain grocery magazine, is expanding its organization with the opening of new editorial and business offices in New York at 18 E. 41st St. Walter M. Dannel, business manager, will be in charge of the New York office. The publication office will remain at 180 N. Michigan Ave., Chicago.

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*Refrigerating World*, 330 W. 42nd St., New York, is out of business, according to a notation on mail returned by the post office.

*Park and Cemetery*, formerly at 114 S. Carroll St., Madison, Wis., is now located at 214 S. Church St., Rockford, Ill.

*Printing Profits*, 727 S. Dearborn St., Chicago, has been started by the Landfield Publishing Co. It is a controlled circulation paper going to every printer in Chicago.

*Petroleum Age*, 500 N. Dearborn St., Chicago, is being edited by Otto List, formerly associate editor of *Electric Traction*.

*Liquor Dealer*, 1715 Adams St., Toledo, Ohio (new address) has E. M. Belknap, formerly sales manager of the Toledo Rubber Products Corporation, Toledo, as new associate editor.

*Automotive Electricity*, and *Wine and Spirits Merchandising*, 125 E. 46th St., New York, are many months behind in payment for articles published.

*Feedstuffs*, 118 S. Sixth St., Minneapolis, Minn., is an excellent market for the display or merchandising idea successfully used by a feed store, especially if such idea can be illustrated with a detailed sketch. Payment is made in the month following acceptance, at a minimum  $\frac{1}{2}$ -cent-a-word rate. C. K. Michener is editor, Harvey Yantis news editor.

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Mr. Davis has appeared in the *Saturday Evening Post*, *Redbook*, *Blue Book*, *International*, *American*, *Collier's*, *Popular*, and other national magazines. He has written several books and plays.

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